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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 31 titles deal with a variety of topics, including the following: (1) the reader pragmatics of fiction; (2) readers' choices versus critics' choices in children's literature; (3) nonverbal communication in selected works of Western literature; (4) the ideology of literacy in nineteenth-century American prose; (5) critical process and the reading of poems; (6) Bible values in secular literature; (7) male and female protagonists in selected adolescent novels published in 1982; (8) teaching short fiction; (9) procedures for revealing children's aesthetic responses to a select sampling of children's literature; (10) how directed and nondirected discussions affected tenth grade students' responses to short stories; (11) field orientation as a predictor of reader response to literature; (12) L. S. Vygotsky's theory of reader response; (13) bibliotherapy, the use of the decision tree model, and the teacher of English; (14) moral development and children's literature; and (15) teachers as characters in literature. (FL)

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# Literature, Literary Response, and the Teaching of Literature:

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## THE READER PRAGMATICS OF FICTION

Order No. DA8326057

ADAMS, JON K., PH.D. *University of California, Davis*, 1983. 234pp.

Pragmatics is the linguistic level that includes the users of a language. In literature, pragmatics includes not only the language of the text, but the author and reader as well. Reader pragmatics focuses on the relationship between the reader and the text by describing the pragmatic structure of the text and how the reader's linguistic knowledge of this structure is part of the interpretive nature of his act of reading. In fiction, the pragmatic structure is characterized by embedding, for embedded within the structure marked by the author and the reader is another pragmatic structure marked by the *I* and *you* of the text, for example, the narrator and his audience in the novel. This embedded structure or speech situation is part of the fictional context and displaces the author and reader by taking over the communicative function of the text; that is, in fiction the author does not address the reader and does not perform the speech acts represented by the text. Instead, the narrator in addressing his audience performs these acts. In reading, the reader interprets this speech situation, which means he understands what is said partly by determining the nature of the narrator and his audience: the reader views the narrator as attempting to say something to his audience and in doing so, attempting to have some effect on his audience. This makes the communicative and rhetorical nature of speech acts (i.e., illocutionary and perlocutionary acts) central to reader pragmatics.

## IMPERATIVE CONSTRUCTIONS IN CONTEMPORARY ENGLISH

Order No. DA8406767

AL-DAIFALLAH, AHMAD SALEM, PH.D. *Indiana University*, 1984. 241pp. Chair: Fred W. Householder

This dissertation aims at providing a descriptively adequate account of the various syntactic phenomena that imperative constructions display in Contemporary English (CE). It is argued that imperative constructions in CE should be recognized as a distinct sentence-type which has an empty subject (at the underlying level) and lacks the auxiliary constituent that is necessary in other sentence-types. It is also suggested that only a functional approach that basically treats imperatives in CE as topic-comment structures can explain all the peculiarities of these constructions.

In the first chapter of this dissertation, we critically review previous attempts at analyzing imperative structures in CE and show their failure to present an adequate account of all the relevant facts.

In the second chapter we argue that imperative structures in CE should be viewed as topic-comment structures. For this purpose, we propose that underlying every imperative sentence there is a performative topic of the form

## READERS' CHOICES VERSUS CRITICS' CHOICES IN CHILDREN'S LITERATURE

Order No. DA8405144

BILLICA, ANNE HEASLEY, PH.D. *Arizona State University*, 1983. 166pp.

The study had two major purposes: (a) to examine the relationship between books that are popular with young readers and books that are critically acclaimed by adults, and (b) to examine the evaluative statements of young readers and critics in relation to their selections of exemplary children's books.

A list of intermediate grade level fiction titles was prepared by combining books critically acclaimed by three major evaluating and reviewing sources with books known to be popular with young readers as judged by three school librarians. Each title on the list was rated as to its critical acceptance and readership popularity as judged by public librarians in the geographic area of the study.

The evaluative statements made by critics in the reviews of the critically acclaimed books and the evaluative statements made by young readers in interviews regarding books they identified as exemplary were analyzed as to their reflections of Vandergrift's levels of comprehension: narrative, interpretive, and transcendent-residual.

The investigation revealed 125 intermediate grade level fiction titles that were critically acclaimed by adults and 40 titles that were extremely popular with young readers in grades three through six. Only three titles were associated with both critics and readers. A Pearson product-moment correlation revealed an extremely strong negative relationship between the number of meritorious citations and the number of readership popularity points received by the titles when critics' and readers' choices were compared.

The chi-square statistic revealed differences in the distribution frequencies of the evaluative statements of critics and young readers. The statements of young readers primarily reflect the narrative level of comprehension, while critics are concerned primarily with the interpretive and transcendent-residual levels of comprehension.

Because librarians use the judgments of critics in purchasing books for their collections, popular books that may be effective in developing a reading habit based on a love of reading may not be available to young readers. Since books of high literary quality, as judged by critics, are not read and enjoyed by yong readers, readers may be missing the opportunity to expand their literary tastes. Adults must be prepared to guide young readers through slower-paced stories in order to aid the readers in reaching the higher levels of comprehension available to readers in the books of high literary quality.

## READER RESPONSE TO TECHNICAL WRITING

BOGDANOWICZ, MAUREEN SULLIVAN, ED.D. *University of Toronto (Canada)*, 1983.

Engineering writing in particular and technical writing in general differ from general expository writing in three major aspects: audience, format, and purpose. Format and purpose have been considered elsewhere; so too has audience, but with a different emphasis from that of the current study. Earlier research considered audience in terms of two things: content, what they need to know; and format, how the content should be organized. For example, researchers have differentiated between appropriateness of the feasibility study as opposed to the progress report in given situations.

This study considers audience preference on word, sentence, text, discourse, and paralinguistic levels. It differentiates among three distinct audiences: university English professors who teach writing; members of a university Faculty of Engineering Science; and managers of Engineering departments in industry. This project considers technical writing as a crucial communicative skill; explores relevant research in communication theory; presents an empirical study of audience response to writing; and explores the implications for teaching audience awareness in a technical writing course for engineering students. It is contended that adhering to audience preferences in technical writing is a means of lessening interference in the communication process.

The study considers the following questions: (1) Do readers from different backgrounds have different expectations of technical writing? (2) If they do have different expectations, then do these expectations influence readers' reactions to writing samples? (3) Can readers' preferences be identified? (4) Do their preferences conform to patterns? Specifically, this study asks, "What grammatical and discourse factors influence readers' reactions to a collection of technical writing samples?"

## THE EXPLORATION OF POSSIBILITY: AN APPROACH FOR TEACHING THREE CLASSIC AMERICAN ROMANCES TO HIGH SCHOOL STUDENTS

Order No. DA8327199

CONDIT, JOHN HILLYER, PH.D. *Columbia University*, 1983. 233pp.

Many high school English teachers find themselves with a heavy course load in American literature and a strong background in British literature. They then face the twin tasks of studying American literature and deciding how best to present this knowledge to students. This dissertation presents an approach for teaching three early nineteenth-century American romances to adolescent students which will directly involve them yet maintain high critical standards.

The approach is based upon a simple analogy. Early nineteenth-century America had space and adolescent students have time into which to project possibilities. Up to the Civil War America abounded in high hopes and deep fears for what the young nation might become. The three romances studied subjected these possibilities to imaginative and critical exploration. The romance was an ideal vehicle for such an exploration because of its traditional license to entertain the hypothetical and its potentiality for critical self-awareness. Interestingly, during adolescence some say the individual develops the ability to hypothesize. Also the adolescent needs to balance this new power with a sense of consequence. Thus, in reading these romances the adolescent participates in a literary experience matching his or her current capabilities and needs.

*The Prairie* by Cooper, *The Scarlet Letter* by Hawthorne, and *Moby-Dick* by Melville all have narrators who watch as characters explore possibility. The narrator endorses positive aspects of the quest to transcend individual and social limitations; however, he pulls back from monomania and anarchy.

Related interpretations of these three romances are offered to involve and challenge students but not to preempt their own readings. A high school teacher could best use them to bring students to an awareness of the analogy connecting them to these works and to model an interpretation argued from textual evidence.

## NONVERBAL COMMUNICATION IN SELECTED WORKS OF WESTERN LITERATURE

Order No. DA8325203

COUDERT, CAROLYN, PH.D. *New York University*, 1983. 187pp. Chairman: Professor Neil Postman

The purpose of this study is to examine the potential of literature as a nonverbal research tool. The description of communicative body movement in *The Odyssey*, *The Golden Ass*, *Troilus and Criseyde*, *Hamlet*, *The Vicar of Wakefield*, *Great Expectations*, *Washington Square*, and *Being There* is discussed in an essay style suggested by Erich Auerbach's *Mimesis, The Representation of Reality in Western Literature*.

Since the works represent a wide historical span, an attempt is made to discover intimations of change in the description of nonverbal behavior over time. Several trends and tendencies are discussed. The shift from exaggerated and somewhat formulaic nonverbal forms in the early works, to more individualized and self-conscious performances in the later works seems to lend some support to the gestural theory of language origin. It is conjectured that Homeric formula was a faded reminder of a gestural language which originally prevailed. Hamlet's rejection of conventionalized forms of behavior marked a turning point and seemed to support the contention of media theorists that print de-tribalized man and encouraged detachment. The introduction of the new communication technologies, particularly television and film, may contribute to a new form of conventionalized nonverbal behavior, reminiscent of the earlier forms.

## CHARACTERIZATIONS OF UNITED STATES SCHOOL TEACHERS IN MODERN NOVELS RECOMMENDED FOR HIGH SCHOOL STUDENTS

Order No. DA8402882

COUGHLIN, ANNE GILL, PH.D. *University of Virginia*, 1983. 216pp.

The purpose of this study was to determine how United States school teachers are characterized in modern novels recommended for high school students. Six questions guided the research: (1) In terms of personal and demographic features, what kinds of teachers are portrayed in the novels? (2) To what extent are teachers characters prominent in the action of the novel? (3) In what settings do teacher characters appear? (4) With whom do teacher characters interact? (5) In what activities do teachers characters participate? (6) What personality traits do teacher characters exhibit?

The researcher examined realistic novels published between 1974-79 that were recommended in respected library selection aids for inclusion in high school libraries. The 267 teacher characters in the sample were analyzed using techniques of content analysis. Categories for content analysis were organized into a form (revised after a pilot study and jury validation) that included sections relevant to each of the six research questions. In addition to the data analysis of the entire sample of teacher characters, an ancillary analysis was undertaken of the teacher characters most fully portrayed in the novels.

In the novels sampled, no teacher is a major character; 22 are influential minor characters and 245 are background characters. The portrait of the teacher character that emerges is that of a single, white, lower- or middle-class female whose age range is 20-30 or 50 and older. The teacher character is most often an administrator, English, or elementary teacher in a public school. The physical characteristics most frequently described are the teacher's mannerisms and general physical appearance. The teacher character appears in school settings, interacting primarily with school-related personnel, and participating almost exclusively in school-related activities. In terms of personality traits, the teacher character is conscientious, sober, conservative, assertive, practical, no-nonsense, placid, and controlled; the teacher character is forthright, venturesome, self-sufficient, and more intelligent but is also outgoing, trusting, affected by feelings, and tense. The ancillary analysis reveals that the 22 influential minor characters differ little from the teachers in the total sample.

The findings reinforce the results obtained from related past research. Teacher characters are not considered of sufficient interest or importance to be featured prominently in novels. . . . (Author's abstract exceeds stipulated maximum length. Discontinued here with permission of author.) UMI

## THE IDEOLOGY OF LITERACY IN NINETEENTH CENTURY AMERICAN PROSE

Order No. DA8326210

DE EULIS, MARILYN DAVIS, PH.D. *The University of North Carolina at Chapel Hill*, 1983. 283pp. Supervisor: Louis D. Rubin, Jr.

My goals in this dissertation are threefold. The first is to explain why a historical-institutional network concerning the relationship of language teaching to the rights of the State over Christians established itself in early America. The second is to demonstrate how those ideas took on new and powerful ideological significance in late eighteenth century and early nineteenth century America, one with an impact in the world of American literature and literary criticism. The third is to demonstrate how this situation exerted specific influence on the text of ideologically related prose experiments by Henry David Thoreau, Herman Melville, and Mark Twain.

Writing by Continental thinkers and early New England settlers reveals influential tenets about reading and writing's function in a theo-political state. Late sixteenth century German, Swiss and Dutch reworkings of Luther's statements concerning language education and political legitimacy are their source. In New England these helped form an ideology which devalued the acts of reading and writing, and reinforced the cultural significance of literate labor--etymologizing and book production.

Thoreau's *Cape Cod*, Melville's *Moby Dick*, and Mark Twain's *Roughing It* reveal the impact of this ideology and its critical byproducts on personal narrative. The insight of *Walden's* style--that productivity reveals the labor/necessity base of language in the world--is reexamined in *Cape Cod*, which appropriates the book from the realm of etymon as single source for historical collectivity. In *Moby Dick* the nineteenth century politics of hieroglyphics provide a means for discoursing on the meaninglessness of all authority. However, in *Roughing It* the politics of literacy become "subject", for the "Mark Twain" developed in *Roughing It* addresses a public made by that ideology.

New England's eighteenth century sphere of influence emanated from language teaching's role in behavior control and history making. Franklin's *Autobiography* reveals the particular contradictions of the ideology he inherited, contradictions built into American interest in eighteenth century French and German language topics. Within that ideology lay the seeds of a Nationalist aesthetic whereby American periodical criticism predicted American authors' linguistic capacities, an aesthetic codified during the English-American periodical exchanges from 1812-1830.

## CONCEPTUAL DESIGN: CRITICAL PROCESS AND THE READING OF POEMS

Order No. DA8326776

DITTA, JOSEPH MICHAEL, PH.D. *University of Missouri - Columbia*, 1982. 273pp. Supervisor: Dr. William Holtz

As critical approaches to literature, psychoanalysis, structuralism and post-structuralism, and Marxism depend for their theoretical coherence upon the resorption of human subjectivity into a so-called scientific objectivity. For reasons specific to each, these modes of critical inquiry must consider the text a product of forces deriving from an objective nature which is open to analysis and in relation to which human subjectivity is regarded as an illusion. A consequence of this resorption is the denial of authorial intentionality as a generative force responsible for structure and meaning in the literary work. Yet in literary studies, authorial intention as revealed in the structures of literary works constitutes one of the major evidences for subjectivity, and intentionality itself can be witnessed. Attempts to *naturalize* the text by locating intentionality in some realm beyond the willed control of the author are always involved in logical maneuvers which, on examination, turn out to be unacceptable. However, by examining the organization of concepts in poems, we discover multileveled and complex designs--taking the word *design* in the sense which requires the preposition, as in "she has designs upon his fortune." That which masters the separate elements of a design and renders them obedient to the organization of the whole is the willed intention of the author. Failure to perceive and respond to the literary work on this level undercuts the value of all subsequent critical activity. Contrary to the received opinion of the time, the acts of discourse in which critical perception takes place are inescapably analytical and can never replace the synthesizing activity of artistic perception.

## APPLE BLOSSOMS: BIBLE VALUES IN SECULAR LITERATURE

Order No. DA8327650

FAVRE, BETTY ATKINSON, PH.D. *Texas Christian University*, 1983. 268pp. Adviser: Jim W. Corder

This study seeks to determine the Bible's influence on secular literature. It is a work in rhetoric, literary history and criticism, language, and the Bible. The questions on which it turns are: (1) What role does the Bible play in secular literature? (2) How does literature, modern British and American in particular, reflect its mythological and ethical Judeo-Christian heritage? The answers to these questions have led to the discovery that Bible values--literal and moral--are the very axes upon which all rhetoric turns. Literal Bible values are the Word's myths, archetypes, and language; and moral Bible values are the Ten Commandments and the Eleventh Commandment of Love. This study demonstrates both the direction and the manner in which these values pervade, and propel, secular literature (non-fiction and *belles lettres*). It also shows how the domain of rhetoric (Man, Language, Knowledge, Art, & Self) is concretely informed and directed by Bible values, literal and moral, and how the Word, or God, is visibly working in the very structures of language and even rhetoric.

The scholarship emphasizes the work of Charles Hampden-Turner (social sciences, philosophy, and theology), Richard M. Weaver and Wayne Booth (rhetoric) and Northrop Frye (literary criticism), though others are incorporated as appropriate. The criticism is rhetorical and focuses on many of the great works of English and American literature, highlighting Chaucer, Milton, Yeats, and Hemingway, among others.

As Augustine's interpretation of the Bible lies at the root of our mythological conditioning, and thus all our secular literature, his teachings on the nature of rhetoric and on how to achieve maximum effects are also incorporated. In addition, the great classical and modern rhetoricians have profoundly influenced the definitions, processes, and figuration of the issues treated. And the Bible's teachings on these issues, as well as its literal and moral values, are embedded in the text to maximize the medium as the message.

Some of the issues treated are: the vocabulary of Meta-Rhetoric with extended definitions of the verbal universe, cultural orbit, knowledge, language, rhetoric, man, and self; the clarification of our cultural assumptions, or dogmas of Modernism, in order to see beyond them; the Bible's Great Archetypes working in the verbal universe: God As Logos and The Personality and Career of Satan; the Divine impulse in linguistic and rhetorical structures, including a kerygmatic reconstruction of the "original" language; and an interpretation of God's Biblical message to Man as delivered through secular literature. Also included is a chart--Bible Values in Secular Literature--picturing the axiology of rhetoric. This chart visualizes what the whole study is about: Bible values, literal and moral, radiating from the core of the verbal universe (the Word) into the cultural orbit to create Knowledge and Art through the medium of secular literature (the word).

## A STUDY OF MALE AND FEMALE PROTAGONISTS IN SELECTED NOVELS FOR ADOLESCENTS PUBLISHED IN 1982

Order No. DA8327386

HAUSER, PAUL DALE, PH.D. *The University of Iowa*, 1983. 160pp. Supervisor: Associate Professor John W. Conner

Twenty American novels with teenage protagonists were randomly selected for this study from those published during 1982. The books were divided into two groups: ten with a male central character and ten with a female central character. Protagonists from both groups were closely examined in order to discover if there were major differences in how males and females were portrayed, and if so, what those differences were. The approach used in examining the characters was a phenomenological one; the actual portrayals determined what traits would be used for discussion.

Obvious differences were discovered in the ways males and females were portrayed in this sample. The majority of males were from middle-class families, they lived in urban settings, excelled at their studies and enjoyed school, showed determination and confidence, confronted situations aggressively, and did not show affection easily. They also hid their emotions from others, tried to portray a tough outward image, and were rarely involved in sexual encounters. In contrast, females came from wealthier families, lived in smaller towns, showed their emotions more frequently, and fell apart easily. They were involved in more extracurricular and leisure activities, chose only females for their close friends, usually dated one person regularly, and they were more sexually active than the male

protagonists. Their future aspirations were as ambitious as those of the males. For both groups, the majority of characters lived in the eastern United States. Only one female and one male hoped to marry a character appearing in their stories.

The major conclusion of the study was that traditional stereotypes of both males and females continue to appear in young adult literature, particularly regarding the passive/aggressive dichotomy that has prevailed in fiction of the past. Certain trends appeared, however, that depart from stereotypic portrayals. In this sample, there were an equal number of males and females who were athletes, who participated in outdoor physical activities for leisure, and who did physical labor. Also, some strong female role models are beginning to appear in the characters of mothers of female protagonists.

## EDUCATING IN LITERARY RESPONSE: AN ONGOING DIALOGUE BETWEEN READERS AND BOOKS

Order No. DA8328591

HOPP, DOREET, PH.D. *Cornell University*, 1983. 183pp.

The study examines two events: the individual event of reading and responding to a literary work and the social event of sharing these responses in a school setting in an attempt to bridge the existing gap between the two events. The literary work is conceived as an artistic address of a mindfully present author who calls for the active participation of the reader. The address calls readers' attention to what the author perceives as significant about human experience; readers' responses attest to the author's artistic achievement in portraying that experience in a meaningful, pertinent manner. The underlying assumption is that responses--a connection-making process between readers and books--should be shared in a school setting and that sharing may result in heightened awareness of both the complexity and richness of the portrayed human experience and the self. Sharing moments of felt-significance entails the active presence of one's mind: senses, feeling, thinking, and acting take part in the eventful process.

The study examined current theories of reader response to arrive at a personal view. The view is presented within a theory of educating (D. B. Gowin, 1981) and centered on the four commonplaces: learner, teacher, curriculum, and governance. Learners assume responsibility over the reading event and the recording of the event in a diary form, sharing responses in a school setting, and a rereading and second written response. Teachers, knowledgeable responsive readers who facilitate genuine sharing, are responsible for a thorough reading of the books, learners' responses, and secondary sources to construct an educative event pertinent to learners' needs. Curriculum is selected according to criteria of excellence relevant to the preferred view of literature: the works are chosen if they portray complex, subtle experiences that enhance insight into the meaning of human experience. Proper governance is grounded in the meaning the event has and entails cooperation, intentionality, and reciprocity.

Finally, since educating in literary response demands a recognition of the centrality of response, the end of this educative event is a rereading of the works marked by a fuller, rounder, more complex and involved response than the initial one.

## A CONTENT ANALYSIS OF SELECTED BOOKS OF REALISTIC FICTION WRITTEN FOR AND ABOUT CHILDREN AS THEY RELATE TO SELECTED CHARACTERISTICS OF GIFTED CHILDREN

Order No. DA8404831

HORN, ILA DEAN GREY, ED.D. *The University of Nebraska - Lincoln*, 1983. 155pp. Adviser: O. W. Kopp

The purpose of this study was to conduct a content analysis of selected works of children's fiction written for and about children to analyze the roles of the main characters for evidence of selected behaviors and characteristics that classified the characters as being gifted. Assessment was also made to determine whether the gifted main characters reflected reality or were stereotyped in behaviors, characteristics, and relations with others.

The technique of content analysis was chosen as that most appropriate for collecting and analyzing data for this investigation. The sample of sixty children's books, thirty for each of two time periods, was analyzed with respect to five major categories under which were listed identifying sub-behaviors of giftedness. Standard differences of percentage, *t* ratios, and levels of significance for the average percentages of the early and recent periods were calculated.

Conclusions of the study are: (1) Gifted children characters are present in books of fiction written for young readers and they are increasing in number in more recent books. (2) The extent to which the identifying characteristics of gifted main characters were found to be used by authors to depict giftedness were: (a) intellectual ability and creativity were most often the defining characteristics of giftedness in main characters in both time periods, but creativity as a factor increased greatly in the recent period; (b) leadership ability was a constant in main characters in children's realistic fiction in both time periods; (c) ability in visual and performing arts and psychomotor ability were found in fewer books in the recent time period than in the earlier period. (3) The representation of the female sex as the main character increased significantly from the early to the recent period. (4) There was no support for the hypothesis that gifted main characters were stereotyped in the children's fiction examined. (5) Books for children are reflecting a changing society in plot, setting, theme, and especially in characterization.

## A CONTENT ANALYSIS OF SELECTED PRINT INSTRUCTIONAL MATERIALS DEVELOPED BY AMERICAN INDIAN AUTHORS SINCE 1970

Order No. DA8327578

LEBRASSEUR, MARGOT MARIE, PH.D. *The Pennsylvania State University*, 1983. 95pp. Adviser: Victor L. Dupuis

The purpose of this study was to conduct a content analysis of selected print instructional materials that were developed by American Indian authors since 1970. The research question to be answered was: Do print instructional materials developed by American Indian authors since 1970 accurately portray American Indians when Holsti's criterion of theme is used as the recording unit for content analysis?

During the Fall Term of 1982, print instructional materials that were developed by American Indian authors were collected. The necessary instrumentation was developed for content analysis, and the inter-rater reliability was established. Two other American Indian researchers were then trained in the process of content analysis, and the materials were then analyzed. The print instructional materials were analyzed for their construct and their content, and the analyses included statistical procedures to test the hypotheses as presented. It was concluded from this study that American Indian authors can develop print instructional materials that accurately portray American Indians. It was found, however, that there was a significant difference in the elementary and the secondary materials. In general, the elementary materials were rated lower on almost every variable in the study.

## MODERN SCIENCE FICTION AND ITS RECEPTION BY THE AMERICAN LITERARY AND EDUCATIONAL COMMUNITIES, 1926-1970

Order No. DA8327252

LERNER, FREDERICK ANDREW, D.L.S. *Columbia University*, 1981. 387pp.

Modern American science fiction originated in the specialized all-fiction "pulp magazines," and evolved subject to the economic and social constraints governing the pulp-magazine industry. The first science fiction magazine appeared in 1926; since that date a close-knit community of writers, editors, and readers has dominated the field. Both of these factors tended to isolate the genre from the mainstream of twentieth-century American literature.

But in addition to its relatively small hard-core readership, others have from time to time investigated science fiction. The American literary community--book reviewers, journalists, scholars, teachers, librarians, and others whose profession or avocation it was to be concerned with literature--interpreted science fiction to their several constituencies. The American public's interest in the genre, which has increased steadily during the period since 1926, has reflected

major technological advances and long-term social and technological changes. Since the end of World War II, modern American science fiction has become an increasingly significant part of the commercial publishing field, and has inspired an increasing amount of activity on the part of the American literary community.

Book reviews in general newspapers and magazines were largely limited to superficial comments intended for the guidance of regular readers of science fiction, or for teachers or librarians concerned more with the moral and ideological content of the literature than with its merits as fiction. Popular magazines paid little attention to the field before World War II. After the war, both SF stories and articles about the genre appeared in several widely-read periodicals. Substantial attention was paid to the scientific and ideological content of science fiction stories, while in articles about the field psychologists, sociologists, theologians, and philosophers discussed science fiction's visions as they applied to their several specialties.

Readers of literary magazines and essays during the years before 1950 encountered very little mention of science fiction, but during the 1950s and 1960s book... aesthetic achievements and social significance were frequently discussed. Its peculiar forms and conventions came to be acknowledged by critics, who by the end of the 1960s judged SF primarily as a literature of ideas and paid only token attention to its aesthetics. . . . (Author's abstract exceeds stipulated maximum length. Discontinued here with permission of author.) UMI

## THE NONFICTION OF TEACHING SHORT FICTION

Order No. DA8402228

MANN, JOANNA CATHERINE SANDERS, D.A. *The University of Michigan*, 1983. 113pp. Chairman: Richard W. Bailey

The aim of this study is to depict how certain revisions in the traditional methods of approaching short fiction may result in more productive classroom discussion, essays containing highly analytical concepts, and less frustration and misconception concerning the genre. The study will address three principles: defining the short story through identifying some of its elements, reviewing some of the conventional ways of teaching short fiction, and revising certain traditional techniques to enhance the study of the forms for non-traditional college students.

My approach is to focus on a variety of ideologies which may be applied to teaching short fiction. Therefore, my overall discussion will not be approached from any specific label (generic, thematic, etc.) as introduced in most anthologies or texts which focus on teaching the short story.

## AN EXPLORATORY STUDY TO DETERMINE PROCEDURES FOR REVEALING CHILDREN'S AESTHETIC RESPONSES TO A SELECT SAMPLING OF CHILDREN'S LITERATURE

Order No. DA8324743

MARKS, CONSTANCE L., PH.D. *Michigan State University*, 1983. 329pp.

The purposes of this study were to develop a procedure for revealing children's aesthetic response to contemporary picture books approached as an art form and to determine if aesthetic response could be tangibly documented. The extension questioning technique and videotape recording procedures were used to reveal and document aesthetic response.

Four fifth grade subjects each read and responded to four literary selections in picture-book format. Selections were chosen which appealed to the readers' sensibilities and which contained artistic literary qualities inherent in fiction possessing the potential to be viewed as literary works of art. The literary selections served as the stimuli for reexperiencing the selection and for introspective examination of the dynamics of the processing behaviors during reading.

The inter-rater reliability of the major instrument used in the content analysis of the response protocols was 86.5%.

*Research Questions*. (1) Can the aesthetic response to specific contemporary literary works of art be documented tangibly? (2) Can videotape documentation, combined with extension questioning techniques, constitute a procedure for revealing children's aesthetic response? (a) Sub-question: Can aspects of aesthetic response be documented on videotape? (b) Sub-question: Can children verbalize the nature of their feelings, thoughts, and images involved in the aesthetic response experience? (3) What aspects of aesthetic response stance are identifiable in children's oral responses to literature? (4) What specific aspects of a literary selection, in picture book form, shape the aesthetic response? (5) Are there any identifiable patterns in children's ability to verablize aspects of their aesthetic responses after four response sessions?

*Major Findings*. Research questions one through four were answered in the affirmative. Question five was answered in the negative.

## HOW DIRECTED DISCUSSIONS AND NONDIRECTED DISCUSSIONS AFFECT TENTH-GRADE STUDENTS' RESPONSES TO FOUR SELECTED SHORT STORIES

Order No. DA8326952

MARLOW, DORIS REMETA, PH.D. *Georgia State University - College of Education*, 1983. 93pp.

*Purpose*. The primary purpose of this study was to determine how directed discussions and nondirected discussions affect tenth-grade students' responses to four selected short stories. The total purposes were as follows: (1) to determine whether male students and female students respond differently to directed discussions, and (2) to determine whether male students and female students respond differently to nondirected discussions.

*Methods and Procedures*. Subjects for this study were 69 tenth-grade male students and 60 tenth-grade female students from Carrollton High School in Carrollton, Georgia. Three teachers participated in the study and dealt with the same short stories and the same two methods, directed and nondirected discussions. The students listened to a tape recording of each short story and followed the texts of the stories, as presented on typewritten pages, while listening to the short stories. The teachers alternated the directed discussions and the nondirected discussions in presenting the four short stories. In the directed discussions, the class as a whole participated in the discussion, with the teacher guiding and directing the discussion and clarifying the material and questions related to the short story. In the nondirected discussion method, the tenth-grade students were divided into groups of five, and the teacher was present only for supervision, not as a source of reference for the students. The students were asked, after each method, to write their feelings, ideas, opinions, or reactions to the short story.

*Results*. Sex differences do not affect significantly the overall patterns of responses of males and females in directed discussions and nondirected discussions. There is significance at the .05 level when considering differences in responses by the four categories of engagement, perception, interpretation, and evaluation.

*Conclusions*. It was concluded that sex differences do not affect significantly the overall patterns of response in directed and nondirected discussions. Male and female responses in directed discussions and nondirected discussions occur more frequently in the categories of a personal statement about the work, an interpretive statement of parts of the work, and an evaluative statement about the general nature of the work.

## PERSONAL CONSTRUCTS AND RESPONSE TO LITERATURE: CASE STUDIES OF ADOLESCENTS READING ABOUT DEATH

Order No. DA8325892

MAURO, LINDA HANRAHAN, ED.D. *Rutgers University The State U. of New Jersey (New Brunswick)*, 1983. 266pp. Chairperson: Janet Emig

The study examines the transactions of five adolescent subjects with selected literature about death and dying. The readers' personal constructs and their oral responses to the literature are discussed. Kelly's theory of personality and Rosenblatt's transactional theory of literature serve as theoretical bases of the study.

The 15 to 17-year-old subjects read and responded individually to four short stories and four poems which deal in various ways with the issues of death and dying. Introductory sessions, reading and response sessions, and concluding sessions with the subjects were tape-recorded and transcribed. The readers' personal constructs were elicited during construct elicitation tests and revealed during analysis of the transcripts. Analysis consisted of identifying interrelationships among various aspects of response: personal constructs, Applebee's response modes, and evaluation.

The results of the case studies are indicative of the highly complex and highly personal nature of response to literature. The readers' responses to the texts reflect the diversity of their perceptions of death and dying, their expectations about texts, and their assumptions about the response process. It was concluded that these personal construct subsystems of content, form, and process intermingle during readers' transactions with texts. Evaluations of texts are related to the confirmation and disconfirmation of these three construct subsystems. The relative permeability of the construct system affects and is affected by the reader's transactions with texts.

The findings suggest that literature about death and dying is appropriate for classroom study but that reader responses will vary according to the strength, dimensions, and interrelationship of personal constructs. In this study, the subjects did not limit their responses to considerations of the issues of death and dying; they responded to full texts through a complex system of personal constructs.

## AUSTRALIAN ABORIGINAL FOLKTALES: AN ANALYSIS OF ENGLISH LANGUAGE VERSIONS PUBLISHED OR REPRINTED BETWEEN 1970-80 AND RECOMMENDED FOR CHILDREN AND ENGLISH LANGUAGE VERSIONS AVAILABLE TO THE PUBLIC PRIOR TO 1910

Order No. DA8325174

POSTON-ANDERSON, BARBARA JOY, PH.D. *The University of Iowa*, 1983. 278pp. Supervisor: Professor Jerry N. Kuhn

Even though traditional tales have gained recognition through winning children's book awards, through mention in professional sources, and through utilization within educational systems, concern is expressed in Australia for the lack of consistently high standards overall in Aboriginal tale retellings intended for children. In fact, contemporary retellings have been described as 'diluted' when compared with earlier versions. To investigate this contention one hundred Australian Aboriginal tales were chosen. Fifty were randomly selected from 740 available English language versions published or reprinted between 1970-80 and recommended for children, and fifty were randomly selected from 357 English language versions available to the public before 1910. Analysis was conducted by means of the selected factors: oral tradition, as indicated by oral language in the form of direct address, songs and chants; textual simplicity, as indicated by readability level in the form of a Fry readability score; and authenticity, as indicated by documentation of origins in the form of a tale source citation. Further, an indicator-based approach to readability was tested to determine whether tale length and presence of illustrations and/or footnotes could be used to estimate tale readability level.

Results revealed significant differences between tale sets in all selected factor areas: a median test indicated significant differences in oral language frequency; the Kolmogorov-Smirnov test determined that the pre-1910 tales had a significantly higher readability level than the 1970-80 tales; while the chi-square test verified that in the pre-1910 tales origins were documented significantly more often than in the 1970-80 tales. A multiple regression analysis determined that the indicator-based test of readability was significant when applied to the one hundred tales. However, multiple regression analyses carried out on each separate tale set revealed that the indicator-based measure was not useful in estimating readability within sets. Thus, overall, the indicator-based measure of readability was weak.

Since findings suggested that 1970-80 tales differed significantly from pre-1910 tales in selected areas, teachers and librarians must select Aboriginal tales to share aloud with children or to recommend for their independent reading with care. Further research to determine the exact range and extent of differences is needed.

## CONCEPTS OF THE TEACHER AS A CHARACTER IN SELECTED AMERICAN AND ENGLISH DRAMATIC LITERATURE FROM 1950 TO 1975

Order No. DA8404278

RIGBY, MICKY GWYNN, ED.D. *The University of Mississippi*, 1983. 172pp. Director: Professor Burl Hunt

Throughout the history of the theatre, certain playwrights have dealt with themes which were applicable, not only to the time in which the plays were written, but to the people and periods which followed. When a playwright successfully incorporates within his work a universal theme, that work, if it is well conceived, becomes more than simply a play; it becomes an instrument which reflects man's past and illuminates his future. The very nature of drama dictates that it is through his characters that a playwright speaks. This study examines the playwright's characters that have been presented as teachers in selected American and English dramatic literature from 1950 to 1975. It addresses the question as to whether or not these fictional teacher characters generated by playwrights exhibit the personal qualities that society expects of its real teachers in their respective microcosms.

The results of the study revealed the following: (1) both male and female Caucasian teachers were utilized by playwrights to function as characters in their plays as revealed in this study; (2) both school and college teachers were utilized by playwrights to function as characters in their plays as revealed in this study; (3) the plays selected for this study from the 1950's treated personal facets of the teacher in a serious manner (i.e., alcohol and sex); (4) the plays selected for this study from the 1960's and 1970's treated personal facets of the teacher in a casual manner (i.e., alcohol and sex); and (5) in the plays examined in this study, the playwrights designed the teachers not as villainous, but created teachers who exhibited personal qualities that would not meet expectations held by society.

## AN OUTCOME STUDY OF TWO SHORT-TERM WEIGHT LOSS METHODS: BIBLIOTHERAPY AND INTERPERSONAL GROWTH GROUP THERAPY

RUCKER, JOHN PAUL, ED.D. *Texas Tech University*, 1983. Co-Chairmen: Dr. Joe D. Cornett, Dr. Paul N. Dixon

The purpose of this study was to provide an appropriate method for investigating and comparing a written-manual weight reduction treatment based on learning principles and an interpersonal growth group model directed toward weight reduction through group interaction. Weight control literature revealed that bibliotherapy appeared to offer effectiveness and efficiency for weight reduction, while group treatment has had mixed results and problems in methodology.

Sixty overweight volunteers were stratified in blocks on the basis of weight, sex, and age and were randomly assigned to one of three experimental conditions: (a) an Egan interpersonal growth group; (b) bibliotherapy group using Hagen's manual; (c) no treatment-control group. All treatment involved ten sessions which were administered over an eleven week period.

An assessment which included body weight, Fundamental Interpersonal Relations Orientation Scales, and a Semantic Differential was administered at pre-treatment, post-treatment and follow-up. Also, a Group Process Scale was administered to subjects in the interpersonal group at post-treatment.

Results supported the hypothesis that the Hagen group would have significantly greater weight reduction than the no treatment-control group at both post-treatment and follow-up. The Egan group did not differ from the no treatment-control group. The average weight loss (11.8 lb.) for the Hagen group in this study was comparable to the average weight loss of 12 pounds which resulted in Hagen's 1974 investigation of weight control treatment which used a manual alone.

Hypothesized associations of increased self-concept scores with treatment and with weight loss were not confirmed. The hypothesized associations of healthy behavior with treatment and with weight loss were partially supported. Finally, the prediction that positive group participation would be associated with weight loss in the interpersonal group was not supported.

The findings indicate that Hagen's bibliotherapy intervention can produce weight loss. The efficacy of this treatment suggests an inexpensive and widely available method that requires little face-to-face therapist contact. Interpersonal group results suggest that a longer treatment period may be needed to assess how much the interpersonal group approach to weight loss can produce significant changes in weight, self-concept scores, interpersonal attitudes, and abilities.

## HIGH FANTASY: AN ARCHETYPAL ANALYSIS OF CHILDREN'S LITERATURE

Order No. DA8327287

SAFFORD, BARBARA RIPP, D.L.S. *Columbia University*, 1983. 298pp.

Contemporary fantasy written for children developed from the historical roots of all literature. The critical approach of this study identifies commonalities of archetypal elements used in works of children's high fantasy written since World War II. The elements were entered on a chart which was constructed according to parts of the literary theories of Northrop Frye. Five areas for analysis were emphasized: the pattern of the plot, the nature of the hero, dialectic symbolism, cyclic symbolism, and the resolution of plot and quest.

The examination of plot is based on the structure of the quest, which in high fantasy is a multi-layered structure. One level is the quest for an object and involves a journey; another level is the quest for identity. The hero of high fantasy conducts the object quest while simultaneously seeking his own identity. It is consistently apparent that the hero is displaced from myth to romance. This is marked by his stage in the identity quest and by archetypical characteristics in eight related categories. The dialectic archetypal images develop high fantasy's theme of the struggle between good and evil. The symbols and motifs are taken from nature and can be categorized. The symbols make it clear that controlled use of nature is the characteristic of good while the misuse of nature brings the chaos which is the mark of evil. The cyclic symbols such as the seasons of the year and the stages of human life further structure the high fantasy plot as does the resolution of the quest.

## CLOSET DRAMA FOR CHILDREN: A STUDY OF THE PICTURE BOOK AS STORYBOARD

Order No. DA8327303

SPAULDING, AMY ELIZABETH, D.L.S. *Columbia University*, 1983. 501pp.

This study examines a new form of picture book. What makes this form unique is its use of elements earlier used only for the comic book, comic strip, and comic paper. Specific comic traits were identified within verbal and visual elements of style, and these traits were studied in sample titles chosen from these new picture books, here called storyboard books. The visual design elements examined were: animation, line, color, and page layout. The lino-language elements (visual aspects of language) examined were: dialogue balloons, print/lettering, and punctuation and symbols. The verbal elements were textual breakdown and language style.

One of the most interesting aspects of the storyboard book is the ultimate effect of its special form. The use of the present tense within the narrative and the fact that much of the action is portrayed in picture rather than word combine to produce an effect that is as much of drama as of illustrated fiction. To examine the dramatic nature of this new form, the sample titles were considered in terms of Aristotelian formative parts: Mythos, Ethos, Dianoia, Lexis, Melos and Opsis. The Aristotelian formative parts proved a useful means of approach to the books, and study of the individual titles revealed that the storyboard form fits well within a dramatic system. Study of the comic elements revealed ways in which language and graphic design have affected the storytelling function of this "theater on a page."

The storyboard book is clearly a form of picture book rather than a hardcover comic book. Indeed, different aspects of "storyboard" have been used in traditional picture books as well as in full storyboard titles. The adaptation of the comic elements has produced a new form that is a worthwhile addition to the world of picture books.

## A RHETORICAL APPROACH TO THE CRITICISM OF AUTOBIOGRAPHY

Order No. DA8407791

SULLIVAN, PATRICIA ANN, PH.D. *The University of Iowa*, 1983. 375pp. Supervisor: Professor Bruce E. Gronbeck

Autobiography recently has become a popular focus for literary critics. This study is a response to those critics who have assumed that autobiographies are self-revelatory texts written in a social vacuum, with no consideration of audience. In this study, I argue that the unique nature of autobiography as private-public communication has been overlooked, and that autobiographers should be viewed as communicators who are not only engaging in self-revelation, but strategically presenting their lives for audiences. Autobiographers, in presenting their stories, seem to be grappling with tensions before their private an public selves.

The typology for this rhetorical approach to autobiography hinges on George Herbert Mead's distinctions between "me" and "I." "Me" represents the organized set of attitudes an individual has as a member of society, while "I" represents the individualized response to those attitudes. However, Mead emphasizes that "me," to a certain extent, dictates the nature of the "I." This assumption is crucial to an understanding of autobiography as communication. "Me" or "I" distinctions provide a tool for understanding autobiography as private-public communication. A rhetorical theory of autobiographical modes of communication is developed through the application of these distinctions to reader response critic Wolfgang Iser's definitions of narrative strategies. Iser's narrative perspectives--echelon or serial, counterbalance, and oppositional--are used to define autobiographical discourse as reponses to rhetorical situations. Close analyses of six texts illustrate the three modes of autobiographical narrative.

This study proposes that based on rhetorical thrusts, autobiographical discourse should be classified as poetical, rhetorical, and rhetorical-poetical. Such a classification emphasizes the private-public dynamics of such discourse. Also, the critical model developed in this study would suggest that rhetorical critics should closely examine the common ground of oral and written discourse as social communication. This common ground--as revealed through the concept of indeterminacies or gaps--would seem to hold explanatory power for a variety of communication artifacts. This concept could prove an invaluable tool in defining the rhetorical thrusts of discourse that is not explicitly persuasive.

## THE CRITICAL THEORY OF CHILDREN'S LITERATURE: A CONCEPTUAL ANALYSIS Order No. DA8406733

WHALEN-LEVITT, PEGGY, PH.D. *University of Pennsylvania*, 1983. 251pp. Supervisor: R. Gordon Kelly

This study, designed as a systematic conceptual analysis, attempts to take account of significant efforts within the Anglo-American tradition to raise theoretical issues relevant to the criticism of children's literature. Central issues and concepts are identified and analyzed, according to standard techniques developed within the field of ordinary language philosophy, with the purpose of understanding and clarifying the assumptions upon which they rest.

The following topics are analyzed: (a) "Fiction, Reality and Child Readers"; including a close look at how metaphors such as "fiction is deception", "fiction is truth", and "fiction is play" set the terms according to which children's literature texts are received, analyzed and assessed; (b) "The Idea of Children's Literature"; including an analysis of evaluative and descriptive uses of the term "literature"; an analysis of concept of "children's literature", in terms of the key words *separation, gradation* and *fusion*; and a discussion of a dialectical approach to the definition of children's literature; (c) "The Criticism of Children's Literature: Some Fundamental Distinctions"; including an analysis of distinguishing features of the criticism of children's literature; and (d) "At One Remove: Adult Critics and the Evaluation of Literature for Children"; including an analysis of various approaches to incorporating a consideration of child readers into the evaluation of children's literature, such as experiential and developmental approaches; the notion of "the implied reader"; and a dialectical approach to evaluation.

The study concludes with the suggestion that the storytelling situation can serve as a fruitful organizing metaphor for a more adequate critical theory of children's literature. One of the primary tasks of the criticism of children's literature is to make a contribution to the process by which children enter the institutions of literary art within their cultures. Critics can contribute to this apprenticeship enterprise by (a) focusing their attention on the "ways of reading" implicated by given literary texts; (b) selecting texts for critical analysis which imply acts of reading within the competence and experience of young children; (c) articulating and evaluating the particular ways in which "reality" is explored in given works; and (d) establishing close contact with child readers and the adults who work most directly with them.

## FIELD ORIENTATION AS A PREDICTOR OF READER RESPONSE TO LITERATURE Order No. DA8329457

WHEELER, VICKI BELLE, D.A. *Illinois State University*, 1983. 147pp.

This study was concerned with determining the relationship between the field orientation of community college students and their response to a short story. The field orientation of the subjects was ascertained through use of the Group Embedded-Figures Test. Subjects wrote essays in response to William Carlos Williams' short story "The Use of Force." Trained raters placed both the essays and the individual statements within the essays in one of Alan C. Purves' five response categories: engagement-involvement, perception, interpretation, evaluation, and miscellaneous.

The results of statistical procedures including chi-square analysis, the t-test for groups, and discriminant analysis suggested that field orientation and reader response to literature were related. The findings of the study were as follows: (1) In the seventeen to twenty-one age group field-dependent subjects wrote more responses in the combined category of engagement-involvement-perception than field-independent subjects did. (2) In the seventeen to twenty-one age group field-independent subjects tended to write more responses in the combined category of interpretation/evaluation than field-dependent subjects did. (3) Field orientation, age, and sex could be used to predict with 62.5 percent accuracy whether the subjects would write responses in the combined category of engagement-involvement/perception or the combined category of interpretation/evaluation. Subjects who were field independent and older tended to write interpretation/evaluation responses. Subjects who were field dependent and younger tended to write engagement-involvement/perception responses. Sex contributed very little to the prediction formula. (4) Across the whole age range from seventeen to fifty-one, field-dependent subjects did not write significantly more responses in the combined category of engagement-involvement/perception than field-independent subjects did. (5) Across the whole age range from seventeen to fifty-one, field-independent subjects did not write significantly more responses in the combined category of interpretation/evaluation than field-dependent subjects did. (6) The males and females did not respond to the story in significantly different ways.

## L. S. VYGOTSKY'S THEORY OF THE READER'S RESPONSE TO LITERATURE AS FOUND IN *THE PSYCHOLOGY OF ART*: A COMPARISON TO THE AESTHETIC THEORIES OF KANT, COLERIDGE, RICHARDS, DEWEY AND ROSENBLATT Order No. DA8325925

WOOD, SUSAN B., ED.D. *Rutgers University The State U. of New Jersey (New Brunswick)*, 1983. 227pp. Chairperson: Janet A. Emig

The purpose of this paper is to analyze L. S. Vygotsky's aesthetic theory in order to justify his inclusion in and contribution to a theoretical position which the researcher calls the organic-transactional perspective of the reader's response to literature. The first section of the paper provides an overview of the organic-transactional perspective, derived from the theories of Kant, Coleridge, Richards, Dewey, and Rosenblatt. Six major principles are established: (1) The reader's response is an active unification of discrete or opposing elements not directed referentially outside the work. (2) The response requires an "aesthetic stance," a "disinterest" for any other consideration than that of the art experience itself. (3) The response is a transaction between the reader and the text with the reader drawing on his own fund of experience to construct his personal literary work. (4) Variant interpretations can be valid. (5) The personal response to literature can and should be shared in uninhibited discussion. (6) Response to literature can bring about personal growth.

In *The Psychology of Art* (1971), Vygotsky demonstrates the inadequacies of four major theoretical positions: (1) experimental psychology, (2) the sociological historical approach, (3) the formalist approach; and (4) the psychoanalytical approach, to provide a rationale for his theory. He analyzes selected fables, a short story, and Shakespeare's *Hamlet*, extracting from them certain qualities which enable him to construct an aesthetic theory. The researcher demonstrates the compatibility of Vygotsky's theory with the organic-transactional theory and presents Vygotsky's contributions to this perspective, his theory of the affective contradiction and his theory of catharsis. Two of his hypotheses from *The Psychology of Art* are extended to their mature form in *Thought and Language* (1962) and *Mind in Society* (1971). His mature theory that the high mental processes originate and develop in social intercourse through language identifies discussion as an effective means to give significance to the personal art experience. His theory of the internalization of speech also suggests a way to provide subconscious constructions prior to the reader's transaction with literature. Implications for classroom teachers and suggestions for further research complete the paper.

## WOMEN READERS READING Order No. DA8328362

WORBY, DIANA ZACHARIA, ED.D. *Fairleigh Dickinson University*, 1983. 257pp. Chairperson: Susan Shapiro

In the past the teaching of literature and the study of literature (literary criticism) focused on the text, its autonomy, and its meaning. Recently, however, another school of thought is developing. According to subjective, or reader response critics, the emphasis is on the reader and the meaning he or she makes of the text. The issue that divides New Criticism from Reader Response Criticism is the question of whether meaning resides in the text or the reader.

In this work, I build upon the existing shift in teaching and writing about literature by suggesting a conceptual framework for the teaching of literature to adult women in a college setting. I support the work of the central theorists in the Reader Response School of literary criticism, but I move beyond their assumptions of the reader as a generic human being. I suggest that because of gender differences, men and women bring different backgrounds to the act of reading and that, therefore, interpreting literature is not a generic

process. In constructing this pedagogy, I synthesize three bodies of literature: reader response literary criticism, feminist literary criticism, and women's psychology (in particular, identity theory).

The title of this study contains three definitive words, each representative of the direction of the essay. Women--are studied through their psychology, through their identity formation and identity themes, and then as readers. Readers--that is women readers--are studied historically and currently, to ascertain how they read, why they read, what they read. Women Readers Reading--the synthesis--is studied by building upon existing reader response critical theory and by reinterpreting this theory in regard to women in light of the identity themes through which they respond to literature.

I propose a reconceptualization of audience, text, cultural assumptions, and pedagogy, in order that the breadth and richness of the interpretive strategies and responses of the many adult women students in literature classes today, based as they are on their distinctive identities and identity themes, be acknowledged.

## BIBLIOTHERAPY, THE USE OF THE DECISION TREE MODEL AND THE TEACHER OF ENGLISH Order No. DA8325776

YASIN, JON ABDULLAH, PH.D. *Indiana University of Pennsylvania*, 1983. 189pp. Chairman: John McManmon

Bibliotherapy, the use of literature to assist an individual in solving his personal problems, is used by professionals in the human services, including educators. Individuals guided into bibliotherapy are considered to have a problem coping with some aspect of life. Because a variety of professionals use bibliotherapy to meet varied objectives, it has several definitions. This study focuses upon bibliotherapy as used by teachers of English; therefore, its definition is limited to guidance in the solution of personal problems through directed reading.

Bibliotherapy is one of several therapeutic approaches that are called supportive therapy. Goals of supportive therapy include alleviating distressing symptoms of the individual without changing the basic personality; therefore, the supportive therapies focus on solving one's immediate problems. In supportive therapy the therapist takes an active role and attempts to assist the individual in solving his problems by identifying alternative solutions from which the individual chooses the best solution for him and activates it in his life. Bibliotherapy does not meet this criterion of supportive therapy. In the bibliotherapeutic process alternative solutions to the one possible solution to the individual's problem found in the literature are not discussed.

It is suggested in this dissertation that the decision tree model can be adapted from mathematics for use in bibliotherapy as a method for identifying alternative solutions to one's problems, thereby bringing bibliotherapy in line with the other supportive therapies. The individual or student reads a literary selection assigned by the teacher of English, discusses it with the teacher of English, relates it to his problem, "grows a decision tree" which begins with the possible solution to his personal problem found in the literature, generates alternative solutions, studies the outcome of each solution on the completed decision tree, and chooses the preferred solution to his problem.

Three case studies demonstrate the use of this model of bibliotherapy. After identifying possible solutions to his problem, the individual is able to attend mentally to other suggestions. The teacher of English should seize this opportunity to assist the student in focusing his attention on his weaknesses in writing or reading. Then, the teacher of English should provide the necessary instruction.

## MORAL DEVELOPMENT AND CHILDREN'S LITERATURE Order No. DA8402815

YEAGER, BARBARA DEVONNA, ED.D. *Virginia Polytechnic Institute and State University*, 1979. 274pp.

The Kohlberg theory of moral development was the basis of a program designed for use in the sixth grade classroom of the public schools. Results of the Kohlberg research and related research were translated into fifteen theoretical assumptions. These assumptions were the foundation or primary consideration in the designing of five activities which could be conducted in the classroom. The five activities were associated with selections from children's literature and arranged to constitute a program which operationalizes the Kohlberg theory of moral development. The program was reviewed for theoretical consistency.

The program includes the following types of children's literature: fable, fairy tale, animal story, family story, realistic fiction, minority literature, historical fiction, science fiction, and fantasy. Each unit of literature includes an introduction to the particular type and to the work itself, objectives for the unit, directions for the teacher and five activities which are based on the theoretical assumptions in accord with the particular literary work under study. These activities include: (1) Question/answer - paper/pencil, (2) Peer-led discussion - literature based, (3) Discussion - analogous situation, (4) Role-taking opportunities, and (5) Individual - concrete expression. The literature units also include a method of student evaluation, aids to teacher interpretation and a list of materials needed.

An analysis of the curriculum indicates the criteria for adherence of a unit to the theoretical assumptions, an indepth analysis of a sample unit, and a review of the remaining eight units according to the established criteria.

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